

## EXHIBITION

JAY CRITCHLEY MICHELLE FORNABAI BENJAMIN GIANNI & MARK ROBBINS ROCCO GIANNETTI BLAKE GOBLE & ROBERT RANSICK PAUL HASLHOFER & GREG TUCK  
GORDON BRENT INGRAM & MARTHA JUDGE TOM KALIN ADAM KUBY JÜRGEN MAYER BRIAN MCGRATH MITCHELL OWEN & CHARLES RENTRO REPO HISTORY MAURA SHEEHAN  
Exhibition designed by: PAUL LEWIS, PETER PELSINSKI & MARC TSUIUMAKI from OPERATIVES

# QUINER SPACE

*June 18 – July 31*

Gallery Hours: Tuesday–Saturday 11–6PM Opening Reception: June 18, 6–8PM

## PANEL DISCUSSIONS

*June 19 Sunday 1PM \$8*

BEATRIZ COLOMINA DENNIS L. DOLLENS CINDI PATTON EVE KOSOFSKY SEDGWICK HENRY URBACH MARK WIGLEY

*July 9 Saturday 4PM \$8*

## EXHIBITING ARTISTS & ARCHITECTS AND SELECTED WRITERS

Panel Discussions are at Cafe Architettura (25 Cleveland Place, near Spring & Lafayette). Reservation Required: 212. 431. 5795

## STOREFRONT

ART AND ARCHITECTURE

97 KENMARE STREET, NEW YORK, NY 10012, U.S.A. 212 431 5795



## MORE QUEER

### IMAGING AIDS: DIAGNOSIS

SOCIALLY PROHIBITED SITES OF THE BODY ARE REPRESENTED AS IMAGES FOR RE-EXAMINATION TO DISPUTE THE CLAIMED OBJECTIVITY OF SCIENCE AND MEDICINE. THE SUBJECTIFIED SEXUAL BODY IS A DEFENSIBLE SITE FROM MEDICAL AUTHORITY WHERE THE LOCATIONS OF SOCIAL CONSTRUCTS JUDGED AS SYMPTOMS ARE INTERRUPTED IN THE PROCESS OF MEDICAL DIAGNOSIS.

ROCCO GIANNETTI

### WHO WE ARE AND HOW WE LIVE

WE PLACED AN AD IN THE CLASSIFIED SECTIONS OF GAY PAPERS IN TWO MID-SIZED CITIES: COLUMBUS, OHIO AND OTTAWA, ONTARIO. IN THE AD WE ASKED MEMBERS OF THE GAY AND LESBIAN COMMUNITY TO SEND US TWO 3X5 SNAPSHOTS OF THEIR HOMES—ONE EXTERIOR VIEW AND ONE INTERIOR VIEW. WE ALSO ASKED THEM TO INDICATE THEIR AGE, THEIR GENDER, IF THEY LIVE ALONE, WITH ROOMMATES OR A LOVER, AND WHETHER THEY CONSIDER THEIR NEIGHBORHOOD TO BE URBAN OR SUBURBAN. THE PHOTO ALLOWS US TO EXPLORE (AND EXPLORE) STEREOTYPES ABOUT THE GAY COMMUNITY, WHO WE ARE AND HOW WE LIVE. IT ALSO ALLOWS US TO EXAMINE CERTAIN ASSUMPTIONS—LIKE THE MYTH THAT GAY MEN ARE URBAN DWELLERS WHILE LESBIANS PREFER SUBURBAN.

BENJAMIN GIANNI AND MARK ROBBINS

### COLORADO: AN OUTING SPACE

OUR SCHEME REMAINS MADE UP OF TWO PARTS: A CONSTRUCTION TO BE INSTALLED AT STOREFRONT FOR ARCHITECTURE AND THE PRODUCTION OF SOUNDSCAPES (SHAKE 'N' SNOW) FROM QUEER SPACE. THE CONSTRUCTION WE ARE PROPOSING IS A LIGHT SCULPTURE INSPIRED BY THE WORK OF THE ARTIST JAMES TURRELL. TURRELL CREATES "PICTURES" OF LIGHT THAT SEEM TO HANG ON THE GALLERY WALL, ONLY AS THE EYE ADJUSTS, ONE IS ABLE TO MAKE OUT THE PERSPECTIVE OF A ROOM BEYOND AND THE VIEWER PLAYS A ROLE IN THE PRODUCTION OF SPACE. THE TWO-DIMENSIONAL PICTURE PLANE DISSOLVES, AS ONE REACHES OUT TO TOUCH IT, THEY PUSH THROUGH INTO A COLORED MASS OF AIR. WHAT IS INTERESTING TO US ABOUT THIS WORK YES—AIDS OUR SCHEME IS THAT SPACE IS DEPICTED AS UNBORN UNTIL THE OBSERVER'S EYE CALIBRATES ITSELF TO MAKE OUT THE SKETCHY, FAMILIAR LIMITS OF PERSPECTIVAL SPACE. FOR THE VIEWER THIS IS A VERY SCOTTISH, IF NOT AFFIRMING EXPERIENCE. ONCE SPACE IS SECURED, ITS PERSPECTIVE LIFE AS A CHAOTIC MASS IS SOON FORGOTTEN. OUR QUEER SPACE PROPOSAL WILL ADDRESS THAT THREATENING MASS THAT IS PUSHED BEYOND SPACE'S BOUNDARIES, ITS POTENTIAL SUFFRAGE, THE POSSIBILITY OF AN AVALANCHE.

PAUL HASLOFFER

### "OPEN" "SPACE"

THIS COLLABORATION LOOKS AT QUEER EXPERIENCE, FOR BOTH WOMEN AND MEN, IN PUBLIC SPACE IN CANADA. JUDGE EXPLORES THE CENSORSHIP OF LESBIAN PRESENCE AND EROTICISM IN TORONTO THROUGH A SERIES OF LARGE OUTDOOR POSTERS WHICH WERE PART OF A PUBLIC ART SERIES. THE POSTERS ARE OF LESBIAN SEXUALITY SUPERIMPOSED ONTO PHOTOGRAPHS OF PUBLIC OPEN SPACE. ADDED TO THIS ESSAY ARE IMAGES OF THE REMAINS OF THESE POSTERS THAT WERE SELECTIVELY TORN DOWN, SOON AFTER BEING POSTED, IN A CAMPAIGN DIRECTED AGAINST LESBIAN IMAGERY. IN EXCERPTS FROM HIS PHOTOGRAPH, "WHERE WE LEFT OFF," INGRAM EXPLORES THE RELATIONSHIP OF THE LOVE OF GAY MEN TO MEMORY, DISCONTINUITY, AND GETTING SITES AND LANDMARKS IN VANCOUVER. HE GOES BACK TO PLACES WHERE THERE WERE PERSONAL EVENTS AND CONVERSATIONS INVOLVING HIS FATHER AND HIS FIRST LONG-TERM BOYFRIEND. HE EXPLORES THE "QUEERNESS"

OF THESE SPACES, THE DISLOCATION OF HIS PRIMARY RELATIONSHIPS, AND ALMOST A FETTERING OF SITES, AS THEIR PLACES OF REMEMBRANCE ARE CONTESTED IN THIS RAPIDLY EXPANDING CITY, WITH PHOTOGRAPHS, VELLUM CURTAINS THAT COVER THEM AND WHICH THE VIEWER CAN OPEN, AND TEXT.

MARTHA JUDGE & GORDON BRENT INGRAM

### QUEER PROTECTIONS:

AN AUDIO REMIXING OF NEW YORK

**BEDROOM:** WHEN I WAS TWELVE-AND-A-HALF, I WAS UP IN MY BEDROOM WHICH WAS THE LOCUS, REALLY UNTIL I GRADUATED AND LEFT HOME, OF ALL OF MY QUEERNESS. IT WAS WHERE I, YOU KNOW I WOULD STEAL THE SEATTLE GAY NEWS OR BUY THE SEATTLE GAY NEWS, AND KEEP IT. I HAD LITTLE PLACES ALL OVER MY ROOM WHERE I KEPT ALL THAT STUFF AND PORNS AND WHATEVER. I HAD THIS LITTLE EXTENDED RELATIONSHIP WITH THIS GUY WHEN I WAS THIRTEEN; HE WROTE ME MAYBE TWO TIMES A WEEK—I HAD ALL HIS LETTERS IN THIS LITTLE CARDBOARD THING. WHEN I WAS TWENTY-AND-A-HALF OR SO, I JUST HAD THIS WHOLE BIG COMING OUT SCENE TO MYSELF WHERE I SAT, AND EVEN AT THE TIME I WAS SOMEBODY SELF-CONSCIOUS ABOUT THE THEATRICALNESS OF IT, YOU KNOW, IT WAS HARD FOR ME—WHAT I FELT WAS VERY REAL, BUT I WAS AWARE OF THE FACT THAT IT SEEMED LIKE A VERY DRAMATIC MOMENT. AND I SAT MYSELF DOWN ON MY LITTLE FLOOR AND IT SEEMS TO ME I HAD SOME SORT OF READING MATERIAL, OR SOME PICTURE OF SOME GUY, PICTURES OF BALLET DANCERS WERE ALWAYS GREAT. I REMEMBER FORCING MYSELF TO SAY THE WORDS "I AM A HOMOSEXUAL," AND I FINALLY SAID IT OUT LOUD, AND I CRIED AND CRIED. I WAS ON THE FLOOR. AND THEN I SORT OF SNIFLED AWAY AND DECIDED I WAS GONNA, "OK, I'VE HAD MY LITTLE TEARS" AND WAS GONNA BE RESOLUTE ABOUT THE WHOLE—AT TWELVE-AND-A-HALF—ABOUT BEING A GOOD AND SOLID ACTIVE HOMOSEXUAL.

### POST OFFICE

IT WAS ONE OF THE VERY FIRST ACT-UP DEMONSTRATIONS—IT WAS AT THE POST OFFICE AT 8TH AVENUE AND 54TH STREET. IT WAS A BEAUTIFUL BUILDING AND I DON'T THINK AT THAT POINT THAT I WAS REALLY AWARE OF IT. I HAD JUST MOVED HERE—HAD BEEN HERE MAYBE SIX MONTHS—AND IT WAS THE DEMONSTRATION ON THE LAST DAY OF TAXES, YOU KNOW WHEN YOU HAVE TO MAIL IN YOUR TAXES, APRIL 15TH. IT WAS AN ACT-UP DEMONSTRATION THAT WAS GONNA FUCK UP AT MIDNIGHT, BASICALLY FROM ELEVEN TO MIDNIGHT, FUCK UP THE POSTAL SYSTEM AND DISRUPT ALL THESE PEOPLE FROM GETTING THEIR TAXES IN IN ORDER TO BRING THEIR AWARENESS TO THE AIDS CRISIS. IT WAS KIND OF AMAZING TO SEE THESE QUEERS ON THE FRONT STEPS OF THIS HUGE MONUMENTAL, WHAT I THINK IS A REALLY BEAUTIFUL BUILDING. IT'S SO AWE-SOME—IT LOOKS LIKE IT SHOULD BE IN ANCIENT GREECE OR SOMETHING. WE WERE ON THE STEPS OF THE POST OFFICE, AND WE MOVED AND STOPPED TRAFFIC ON 8TH AVENUE. AND, I REMEMBER THE DAY AFTER, IT WAS VERY EXCITING, ONLY EXCITING, BUT BEING AN UPRIGHT CANADIAN I FELT SLIGHTLY EMBARRASSED BY IT, ABOUT ALL THESE PEOPLE MAKING A FUSS, MAKING NOISE, AND STOPPING TRAFFIC. I WAS VERY AFRAID OF BEING ARRESTED BECAUSE OF COURSE I WAS AN ILLEGAL ALIEN.

## CONVERSATIONS

IN THIS CITY OF BIG STARS AND BIG TALKS, CONVERSATION IS A SERIES OF DOWN-TO-EARTH AND RELAXED DISCUSSIONS ABOUT ART, ARCHITECTURE AND CULTURE. TAKING PLACE AT CAFE ARCHITETTURA JUST AROUND THE CORNER FROM STOREFRONT, OVER DINNER OR LUNCH, CONVERSATION IS A PUBLIC SERIES TO FEED YOUR MIND.

All events at CAFE ARCHITETTURA

due to limited seating, RESERVATION are recommended for all events

212 431 5795

### QUEER SPACE 1

JUNE 19, SUNDAY, 1PM

PANEL DISCUSSION WITH THE QUEER SPACE ORGANIZING COMMITTEE MEMBERS: BEATRIZ COLOMINA, DENNIS DOLLENS, CINDI PATTON, EYE SEDGWICK, HENRY URBACH AND MARK WIGLEY.

### QUEER SPACE 2

JULY 9, SATURDAY, 4PM

rain date, July 10, 4PM

PANEL DISCUSSION WITH PARTICIPATING ARTISTS & ARCHITECTS AND SELECTED WRITERS WHO HAVE PARTICIPATED IN THE QUEER SPACE PROGRAM.

KATE MILLETT

JULY 11, MONDAY, 7PM

\$15 (includes dinner)

ARTIST KATE MILLETT IS A SEMINAL (FEMINAL) MEMBER OF THE 2ND WAVE OF THE FEMINIST MOVEMENT IN THE 60'S & 70'S. SHE WAS PIVOTALLY INVOLVED WITH LESBIAN AND GAY LIBERATION FROM ITS INCEPTION IN THE 70'S AND CAME OUT TO THE WORLD IN TIME MAGAZINE IN 1970. KATE MILLETT IS THE FOUNDER OF "THE FARM," A WOMEN'S ART COLONY IN FORTKLEPPERS, NY, AND IS AUTHOR OF SEXUAL POLITICS, FUDGE, STA, THE BARRAMUND, GONE TO JENK, THE LOCKNEY BOX TRIP, AND MOST RECENTLY, THE POLITICS OF GUILT.

KRZYSZTOF WODCZKO

AUGUST 1, MONDAY, 7PM

\$15 (includes dinner)

THE ALIEN STAFF PROJECT IS A WORK IN PROGRESS BY KRZYSZTOF WODCZKO, WHICH PROVOKES US TO EXAMINE THE MEANING OF THE WORDS: "STRANGER," "NON-STRANGER," "SELF" AND "IDENTITY" (KRIEVEVA). THOUGH THE POSITION AND DISTANCE BETWEEN THE "SAME" AND THE "OTHER" IS FAMILIAR TO US, WODCZKO'S LINGERING CONTRIBUTION IS AN EXPLORATION OF THE QUESTION OF IMMIGRATION IN A WAY WHICH IS BOTH AUTOBIOGRAPHICAL, SOCIAL, AND CRITICAL. THE ALIEN STAFF ITSELF IS A PORTABLE FORM OF INTERACTIVE PERFORMANCE EQUIPMENT AND A CULTURAL NETWORK FOR INDIVIDUALS AND GROUPS OF IMMIGRANTS. IT IS AN INSTRUMENT WHICH GIVES THE IMMIGRANT A CHANCE TO "VOICE," INTERACTING DIRECTLY WITH ANYONE IN THE CITY WHO MAY BE ATTRACTED BY THE SYMBOLIC FORM OF THE EQUIPMENT AND CHARACTER OF THE BROADCAST.

## SUPPORT

### Individual Contributions

#### CONTRIBUTORS (\$30 or more)

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SCULPTOR JAMES CATHCART  
TO CREATE A SITE SPECIFIC PUBLIC SCULPTURE  
STOREFRONT FOR ART & ARCHITECTURE

## ON LINE



### Queer Space OnLine

During Storefront's exhibition **Queer Spaces**, **SITES OnLine** is hosting a free electronic forum open to anyone interested in joining. Participants can download software for either **Mac** or **Windows**, configure it for their communication hardware and then read and leave messages. (User disks will also be available.)

**Queer Space OnLine** is intended to provide an electronic space for the discussion of the works, issues, and ideas surrounding and emanating from **Storefront's** exhibition. Toward this goal we will post the show's original manifesto/call-for-works along with the curators' final manifesto.

(212) 741-6461 BBS

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## SITES ARCHITECTURE ON LINE

JAY CRITCHLEY  
MICHELLE FORNABAI  
BENJAMIN GIANNI &  
MARK ROBBINS  
ROCCO GIANNETTI  
BLAKE GOBLE &  
ROBERT RANSICK  
PAUL HASLOFFER &  
GREG TUCK  
GORDON BRENT INGRAM &  
MARTHA JUDGE  
TOM KALIN  
ADAM KUBY  
JURGEN MAYER  
BRIAN MCGRATH  
MITCHELL OWEN &  
CHARLES RENFRO  
REPOHISTORY  
MAURA SHEEHAN

Exhibition designed by:  
PAUL LEWIS, PETER PELINSKI & MARC TSUJIMAKI  
from OPERATIVES.

Queer Space has been organized by Storefront for Art and Architecture

in collaboration with:  
BEATRIZ COLOMINA, DENNIS DOLLENS  
EYE KOSOVSKY SEDGWICK, CINDI PATTON,  
HENRY URBACH, AND MARK WIGLEY

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DOUGLAS CRUMP, ROSALYN DEUTSCH, ELIZABETH DELELLA, JACKIE GOLDBY,  
ROBIN LEWIS, ROBERT REID-PHAR, AND JOHN RICCO

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VANDERBILT AND BETTINA VANDERBILT

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STOREFRONT

ART AND ARCHITECTURE

97 KENMARE STREET, NEW YORK, NY 10012 U.S.A.

TEL: 212 431 5795 FAX: 212 431 5755



### OVER THE RAINBOW RUBBERS IN THE LAND OF 'Os'

EVERYTHING'S COMING UP RAINBOWS FOR THE SUMMER OF LOVE—90'S STYLE. WITH A CLICK OF THE HEELS DOROTHY AND TOTO WOULD BE PLEASED TO WELCOME ALL OF US INTO THE LAND OF "Os." AT THE ORDER OF OUR CHOICE. WE AT OLD GLORY CONDOMS ARE PROUD TO PRESENT OVER THE RAINBOW RUBBERS, THE FIRST SAFER SEX KIT ON THE MARKET TO INCLUDE A RUBBER DAM, ALONG WITH A CONDOM AND LUBRICANT.

OUR AMERICAN SERIES OF SAFER SEX PRODUCTS RECREATES CULTURAL ICONS AND SYMBOLS FOR SEX POSITIVE MESSAGES. THE LANDSCAPE IS IMPREGNATED WITH WATSON DESIRE AS WE LOOK AT OUR DISEASED PLANET FOR THE SOURCE OF OUR HEALING.

JAY CRITCHLEY, PRESIDENT  
OLD GLORY CONDOM CORPORATION

12 MARCH to 16 APRIL

Queer Space

STOREFRONT

ART AND ARCHITECTURE  
97 KENMARE STREET, NEW YORK, NY 10012, U.S.A.



## There is No Queer Space, Only Different Points of View

This project is not about the making of queer space, but it is a representation of the possibilities of individual and minority appropriations of majority space.

My intention is to describe the appropriation of public space, not to define a minority realm which exists separately from "normative" space. We must not make exclusive ghettos or enclaves, queer or straight. "Queer space" exists potentially everywhere in the public realm. Unbounded and ever-present, it is the individual's appropriation of the public realm through their personal, ever-changing points of view. An acoustical guide and navigational chart are provided by this project to describe a space which can rarely be perceived by those outside of it, but vividly present to those who "occupy" it. The installation aims to invite others to occupy New York City from many different points of view.

The project consists of representations of and recordings from public spaces in New York City. Familiar public spaces will be mapped in unfamiliar ways. An audio cassette tape will be given to gallery goers when they enter Storefront, like an "Acoustic-guide" at the Met. This sound-scape will be accompanied by a "navigational chart" of a drift through public spaces in the city. (Subway, Central Park, Waterfront). The chart will depict the spaces as contiguous rather than discrete. They are devices for the ear and the eye to enter into minor routes through major public spaces in the city.

Brian McGrath

Path Architecture  
Brian McGrath  
Mark Watkins  
Mao-jung Lee



30 SEPTEMBER, 8:05 PM

I scan the horizon of M. Two large crash simulators replay Dean's crash endlessly. Imploded onto the site, they mirror the subjective views of Dean and Turnusback back at the two other sites, denying an objective view from either. I watch as the James Dean Memorial Run Road Rally pulls into the automobile display spaces. An elaborate technophilic comparison ensues, as the cultists move from vehicle to vehicle. Others drive along a vast stretch of asphalt, its markings reminiscent of those vast landscape drawings suspended left by alien beings. I consult the architect's drawings and realize that this is a noir take on Mann's Chinese Theater. The handwritten autographs have been replaced by the tire tracks of famous car crashes. In the dim light I think I spot M's car as it begins the strip, tracing the marks and transforming itself into Bonnie & Clyde's 1934 Ford V-8, JFK's Lincoln Continental, Dean's Porsche 550, Jayne Mansfield's 1966 Buick Electra 225, Ted Kennedy's Oldsmobile, Grace Kelly's Rover 3500. I follow, replaying the strip of suicide, assassination, collision, decapitation, and exorcism in slow motion, like a loop of film which runs over and over in a forensic attempt to reconstruct the events.

Michelle Fornari

## QUEER SPACES

New York City's Gay and Lesbian Civil Rights Bill

January 6, 1971. It was the first bill in the nation's history to prohibit discrimination on the basis of sexual orientation in employment, housing, and public accommodations. However, it took fifteen years, numerous hearings, demonstrations and the selection of a new council majority leader for the legislation to finally pass on March 20, 1986 and become law.

## QUEER SPACES

PLACES OF STRUGGLE/PLACES OF STRENGTH

Rehistory has created a series of street signs about overlooked histories and unmarked places that are "queer spaces." The signs mark eight sites on New York City streets and claim them as important history. The signs—pink tempered masonite triangles, measuring approximately 24" on each side, are installed on lamp posts in accordance with the Department of Transportation regulations. The signs are linked visually through simple common design elements.

The Rehistory "Queer Spaces" signs are part of a larger movement to claim public sites for gays and lesbians. In this

case, remembrance is significant to the construction of public memory. The signs contain information about what occurred at specific locations, and historicize everyday spaces. They raise questions about territory, whose history counts, and the relationship between the public and the private. Who defines these acts as transgressive or crossing the line?

Each sign will mark a particular event, movement or personal history.

- THE FIRST GAY RIGHTS DEMONSTRATION IN NEW YORK CITY PROTESTING ANTI-GAY POLICIES BY THE US ARMY (WHITEHALL ST.).
- JULIUS 'BAR WHICH WON A COURT CASE OVER "DECENCY" ISSUES (WEST 10TH ST. AND WAVELEY ST.)
- THE GAY ACTIVIST ALLIANCE FIREHOUSE, AN EARLY SITE OF POST-STONEWALL ORGANIZING (99 WOOSTER ST.)
- BONNIE AND CLYDE'S BAR REPRESENTING LESBIAN CULTURE AND WOMEN'S SPACES (WEST 3RD ST.)
- THE EVERARD BATHHOUSE (28TH ST. BETWEEN 5TH AND 6TH AVENUES)
- THE PASSAGE OF THE GAY CIVIL RIGHTS BILL, AFTER 15 YEARS OF POLITICAL AND LEGAL STRUGGLE (CITY HALL)
- SCENE OF THE FIRST ACT UP DEMONSTRATION REPRESENTING THE NEW WAVE OF QUEER ACTIVISM, WHICH CURRENTLY INCLUDE GROUPS SUCH AS QUEER NATION AND THE LESBIAN AVENGERS (WALL & BROADWAY)
- THE LEGENDARY TRANSVESITTE MARSHA P. JOHNSON, WHOSE DROWNING DEATH MAY HAVE BEEN THE RESULT OF HOMOPHOBIC VIOLENCE (CHRISTOPHER ST. PIER)

(SPECIAL THANKS TO THE DEPT. OF TRANSPORTATION FOR THEIR ASSISTANCE & COOPERATION)

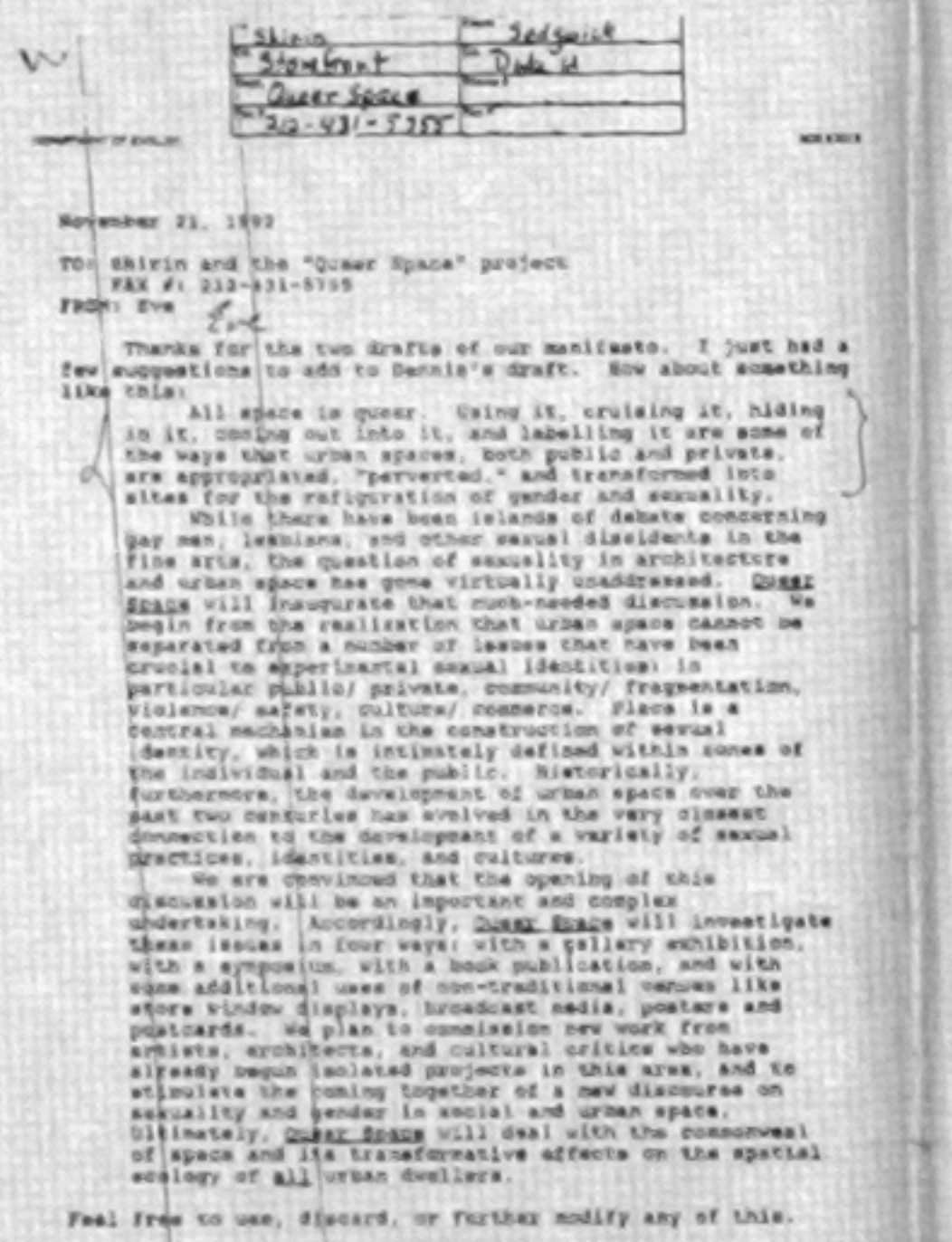
REPOHISTORY

## INTRODUCTION

The Queer Space project started as a discussion group formed in the Fall of 1992 between Dennis Dollens, Eve Kosofsky Sedgwick, Elizabeth Diller and myself. The initial impulse came from Storefront's invitation to organize an exhibition that would articulate the role of space in questions of sexuality. Even before the first meeting, the focus became queer space. I don't think that any of us quite realized what we were getting into. What we had anticipated as a series of organization meetings to get the project started turned into a long series of discussion over chinese rolls and coffee at a local joint across the street from Storefront. Over time, other people joined some of our discussions, including Rosalyn Deutsche, Douglas Crump, Robert Reid-Pharr, John Ricco, Robin Lewis, Jackie Goldsby, Jeff Nunokawa, Mark Wigley, Henry Urbach and Cindy Patton—the last three quickly becoming part of the organizing group. Traces of this ongoing dialogue can be found in a series of manifestos that were produced collectively over three months and across many fax machines as we struggled to clarify the project for ourselves and for the myriad of institutions to which we applied for funds. Here we have reproduced one of those circulating faxes as an instance of the kind of exchanges that occurred (and may be too, of the pleasures and difficulties of collaborative writing). A dossier of all the documents produced during this process, from early drafts of polemical position statements to grant applications and letters of recommendation, will be in the gallery space. We are proud to announce that we were rejected by every institution that we applied to for financial support.

The project did not initially have one single program but was always multifaceted and ambitious. The very idea of an exhibition was repeatedly contested. Many possibilities were discussed involving the space of shop windows, billboards, video games, e-mail, symposium, fashion shows, the Circle line, walking tours, bus tours, queer kinesthetics, posters, personal ads, performances, actions around the proposed AIDS drop in center in Soho, mapping homophobic geographies, analysis of queer migrations and so on. At a certain point we decided to begin a long series of such events by registering the diverse responses to an open call to proposals and manifestos. The resulting installation is not so much an exhibition as a forum for debate.

BEATRIZ COLOMINA  
June 9, 1994



## WANTED

QUEER SPACE MANIFESTOS/PROPOSALS

Flaming through outer space? Or cruising your inner child?

ACTING UP: going down, carrying on.

Hang around, come across, put out, jerk off, log on, boogie down, work through, fashion forward, lay back.

Safety. Danger. Upturn. Downturn. Ask. Tell.

Where are the traces of all our queer ancestors? Where did they arrive, shelter, display, depart?

Melvin Dixon says: "I'll be somewhere listening for my name."

Voices and disavowals. Trade, betrayal, tradition. Envoies - racism - race, labor, labor, labor, labor, and labor, and labor. A homeless person's "right to privacy" where does it live? Younger and older, effeminate/female/feminine/masculine/butch. Combinations, emotions, moments.

Dignity/pride/exhibitionism/shyness/shame/attitude/public displays of affection.

"All the rage"

When is a march a parade a demonstration?

The dictionary says: "Queer from German *quer* (oblique, cross, adverb)." "

What makes space queer? How to give queer space a history and a future, a powerful presence? What's the queerest in utopias, in diasporas, in environments, in intimacies, in howling leagues, in health and illness, in solidarity in urban piers, in nationalism and cosmopolitanism, in self-defense, in cyberspace, in jobs and no jobs, in film and video, in the Christian Right, in memory, in the hypothalamus, in the high schools, in dancing and walking, in civil society, and in interior decorating? The Storefront for Art and Architecture in New York is soliciting QUEER SPACE MANIFESTOS and MANIFESTO/PROPOSALS

EVE KOSOFSKY SEDGWICK

November 1, 1993

## SOMETHING ABOUT SPACE IS QUEER

In one of our earliest discussions we began with the phrase "all space is queer," which was soon qualified and elaborated in order to arrive at some coherent call for works, initially in the form of art, text or architectural proposals. Our goal was to raise a series of questions by presenting some individual readings of being queer in space while at the same time challenging stereotypical views of queered space and of queers occupying, writing and designing both literal and literary space. The results of this call are now installed both in and around Storefront for Art and Architecture and in the streets of the city. We invite you to gauge its success and participate in the ongoing discussion.

Our concern was to open the question of queer space up rather than pin it down aesthetically or conceptually. What became clear from the group discussions and looking at the fifty-something proposals were the complications and contradictions hidden within our working premise. These were captured eloquently by the manifesto that carried the line "I am queer space." It placed our assertion that "all space is queer" fully into a social context. The radical use of "I" highlights the entanglement of subjectivity and space while nullifying any objectification of space in general—liberating both queerness and space from the repressive weight of stereotypes whose end result is always violence. Queerness is not simply a property of certain subjects or certain spaces or certain relationships between them. While all space may be queer, that queerness is not necessarily related to the way it is occupied. Not even specifically queer space is always

queer. The "transitional" or "marginal" spaces often occupied by "queers" are not necessarily themselves queer. The queerness of space often surfaces under what seems to be the least queer conditions. At the very least, queer identity (and all forms of identity have their queer sites and moments) involves transactions with both the queerness of space and its repression.

To think about queer space is to rethink the terms "queer" and "space." Is "queer" a kind of irreducible strangeness, the repressed condition of apparently stable entities, the uncanniness of everyday life? Or does "queer" refer to the term of gay and lesbian self-identification that reemerged around 1990 to describe a new constellation of sexual-social-political identities? And likewise, with "space": do we mean physical space? Or do we mean the space of discursive practices, texts, codes of behaviour and regulatory norms that organize social life? Throughout this project, we have tried to keep all these senses and to highlight the different kinds of bond between them. For us, such a rethinking of the politics of space has become an urgent priority. The built environment can no longer be exempted from a sustained interrogation on these issues.

Such an interrogation must involve multiple interventions into both specific spaces and the various institutions that sustain them. A whole array of institutional practices seek to regulate queerness by defining it in a way that allows it to be either excluded from a space or included within it. These definitions have to be contested. To think about how queerness is reflected, embodied, denied, or sustained in spatial form requires a whole different understanding of space, one made possible by new alliances between architects, artists, activists and cultural critics.

In the end, this small exhibition can do little more than point to the enigmas of queer space by presenting individual challenges and images, works that break down violent stereotypes and open up different ways of thinking, different forms of action. Hopefully, this is just the beginning of a very long campaign to rethink and reactivate queer space.

BEATRIZ COLOMINA  
DENNIS DOLLENS  
EVE KOSOFSKY SEDGWICK  
HENRY URBACH  
MARK WIGLEY  
June 7, 1994

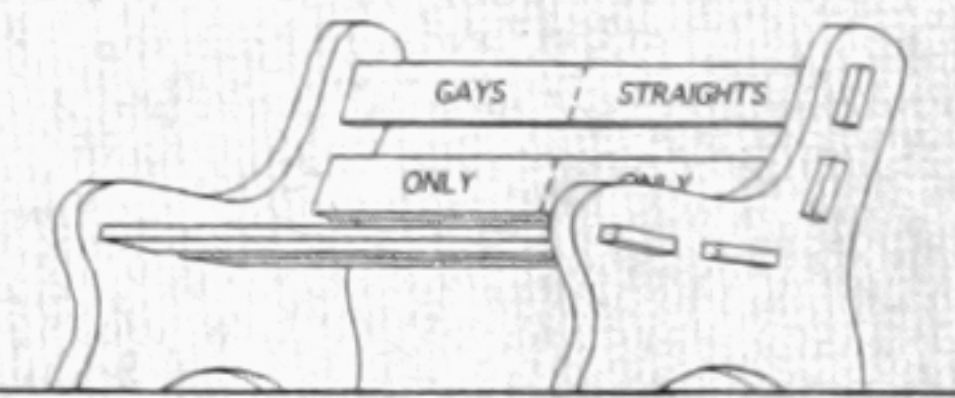


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"YOU CAN TOUCH ME"

JÜRGEN MAYER



IN GAYS ONLY/STRAIGHTS ONLY

RECENTLY I WAS WORKING ON A COMMISSION INVOLVING A PUBLIC PARK BENCH AND BEGAN TO EXPLORE THE PHYSICAL AND SOCIAL QUALITIES OF THIS COMMON FORM. I FOUND THAT THE PARK BENCH, LIKE THE SUBWAY OR THE BUS, IS A PLACE THAT IS SIMULTANEOUSLY VERY PUBLIC AND VERY INTIMATE. WITHIN PUBLIC ARENAS SUCH AS THESE, QUEER CULTURE HAS BECOME INCREASINGLY VISIBLE. INDIVIDUALLY THROUGH, GAYS AND LESBIANS CAN OFTEN REMAIN ANONYMOUS. I COMPARED THIS DILEMMA WITH THE STRUGGLE OF AFRICAN AMERICANS TO OBTAIN EQUALITY AND ALSO VISIBILITY, DESPITE THEIR MORE OBVIOUS IDENTITY. THE PARK BENCH WAS ONE OF THE PLACES WHERE THAT BATTLE WAS FOUGHT, ALONGSIDE OTHER PUBLIC FACILITIES THAT BRING PEOPLE IN CLOSE CONTACT. IN GAYS ONLY/STRAIGHTS ONLY I HAVE CONFIGURED THE SPACE OF A PARK BENCH TO ENCOURAGE PEOPLE TO CONFRONT THEIR PRIVATE DIFFERENCES AND TO RAISE SEXUALITY TO A MORE VISIBLE LEVEL.

ADAM KURY

## CHRISTMAS EFFECTS

What's "queer"? Here's one train of thought about it. The depressing thing about the Christmas season—isn't it?—is that it's the time when all the institutions are speaking with one voice. The Church says what the Church says. But the State says the same thing: maybe not (in some ways it hardly matters) in the language of theology, but in the language the State takes: legal holidays, long school hiatus, special postage stamps, and all. And the language of commerce more than chimes in, as consumer purchasing is organized ever more narrowly around the final weeks of the calendar year, the Dow Jones acquiver over Americans' "holiday mood." The media, in turn, fall in triumphantly behind the Christmas phalanx: ad-swollen magazines have oozing turkeys on the cover, while for the news industry every question turns into the Christmas question—Will hostages be free for Christmas? What did that flash flood or mass murder (empty-ump people killed and maimed) do to those families' Christmas? And meanwhile, the pairing "families/Christmas" becomes increasingly tautological, as families more and more constitute themselves according to the schedule, and in the endlessly iterated image, of the holiday itself constituted in the image of "the" family.

The thing hasn't, finally, so much to do with propaganda for Christianity as with propaganda for Christmas itself. They all—religion, state, capital, ideology, domesticity, the discourses of power and legitimacy—line up with each other so neatly once a year, and the monolith so created is a thing one can come to view with unhappy eyes. What if instead there were a practice of valuing the ways in which meanings and institutions can be at loose ends with each other? What if the richest junctures weren't the ones where everything means the same thing? Think of that entity "the family," an impacted social space in which all of the following are meant to line up perfectly with each other:

- a surname
- a sexual dyad
- a legal unit based on state-regulated marriage
- a circuit of blood relationships
- a system of companionship and succor
- a building
- a proscenium between "private" and "public"
- an economic unit of earning and taxation
- the prime site of economic consumption
- the prime site of cultural consumption
- a mechanism to produce, care for, and acculturate children
- a mechanism for accumulating material goods over several generations
- a daily routine
- a unit in a community of worship
- a site of patriotic formation



CONFIRMED BACHELOR

1994, 2:40, SLOPER 8 ON VIDEO

CONFIRMED BACHELOR throws petals and BLOOSKIS AT A SERIES OF FUNDAMENTALIST BANNERS CULLED FROM *The Gay Agenda*, A CHEERY, HOMOPHOBIC AGIT-PROP TAPE DISTRIBUTED IN THE U.S. SENATE BY THE CHRISTIAN RADICAL RIGHT IN 1993. A COLLISION OF DISCO HOOKS, FLOATING QUOTES AND RIFE IMAGES OF NATURE, CONFIRMED BACHELOR ALLOWS THE LANGUAGE OF MEDICAL PATHOLOGY TO DISSOLVE INTO ABSURDITY RIGHT BEFORE OUR EYES, SMOTHERING IT IN A BLANKET OF BLOODS.

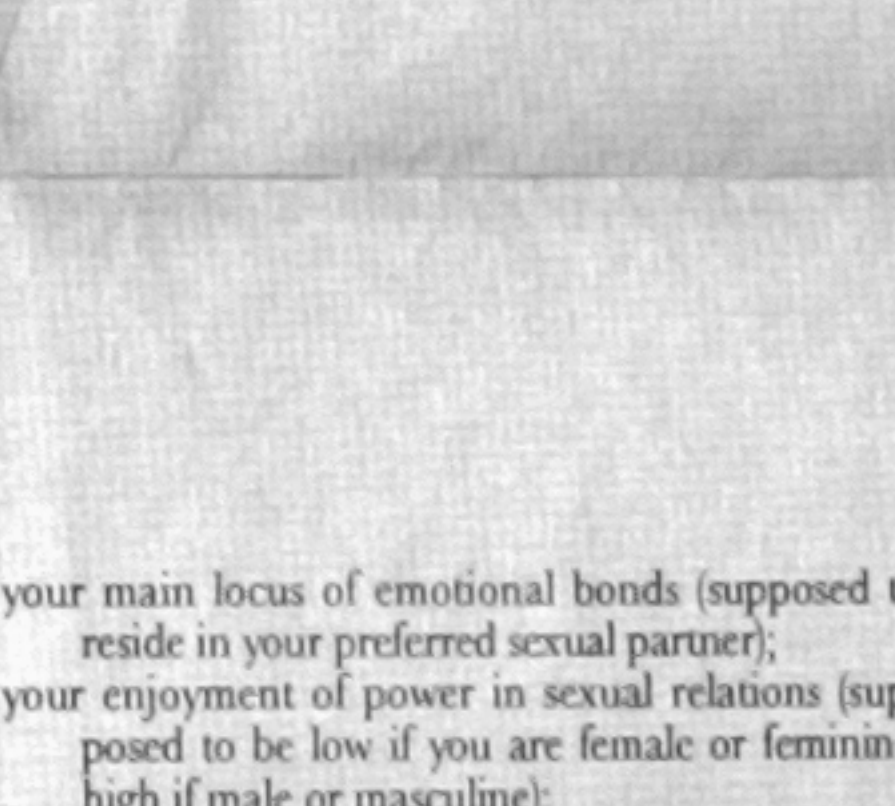
TOM KALIN



THE CROSS-DRESSED DUMPSTER

THE GLIDED INTERIOR OF THE DUMPSTER IS A QUEER SPACE BECAUSE IT REVERSES POLARITIES. IT RECKLESSLY RECONCILES ANTITHESIS. IT'S A CROSS-DRESSER. IT SHOWS A SITUATION THAT HAS ROLLED ITSELF INSIDE OUT. IT'S THE DOUBLED HELIX UNWOUND. IF THE CITY IS A YERB, THE DUMPSTER CONJUGATES IT.

MAURA SHEEHAN



your main locus of emotional bonds (supposed to reside in your preferred sexual partner); your enjoyment of power in sexual relations (supposed to be low if you are female or feminine, high if male or masculine); the people from whom you learn about your own gender and sex (supposed to correspond to yourself in both respects); your community of cultural and political identification (supposed to correspond to your own identity);

and—again—many more. Even this list is remarkable for the silent presumptions it has to make about a given person's sexuality presumptions that are true only to varying degrees, and for many people not true at all: that everyone "has a sexuality" for instance, and that it is implicated with each person's sense of overall identity in similar ways, that each person's most characteristic erotic experience will be oriented toward another person and not autoerotic; that if it is allowed, it will be oriented toward a single partner or kind of partner at a time; that its orientation will not change over time. Normatively, as the parenthetical prescriptions in the list above suggest, it should be possible to deduce anybody's entire set of specs from the initial datum of biological sex alone—if one adds only the normative assumption that "the biological sex of your preferred partner" will be the opposite of one's own. With or without that heterosexual assumption, though, what's striking is the number and difference of the dimensions that "sexual identity" is supposed to organize into a seamless and univocal whole.

And if it doesn't?

That's one of the things that "queer" can refer to: the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone's gender, of anyone's sexuality aren't made (or can't be made) to signify, monolithically. The experimental linguistic, epistemological, representational, political adventures attaching to the very many of us who may at times be moved to describe ourselves as (among many other possibilities) pushy femmes, radical fairies, fantasists, drags, clones, leatherfolk, ladies in tuxedos, feminist women or feminist men, masturbators, bulldaggers, divas, Snap! queens, butch bottoms, storytellers, transsexuals, aunts, wannabes, lesbian-identified men or lesbians who sleep with men, or... people able to relish, learn from, or identify with such.

Again, "queer" can mean something different: a lot of the way I have used it so far in this dossier is to denote, almost simply, same-sex sexual object choice, lesbian or gay whether or not it is organized around multiple criss-crossings of definitional lines. And given the historical and contemporary force of the prohibitions against every same-sex sexual expression,

## THE WALLS SPEAK: PASSAGE FROM QUEER PLACES

"PASSAGES FROM QUEER PLACES" WAS CONCEIVED AS A SPACE INCLUSIVE OF QUEER HISTORY, SEXUALITY, AND THE PSYCHOLOGICAL SPACE QUEERNESS OCCUPIES. QUEER SPACE IS THE PSYCHOLOGICAL PLACE OF QUEER EXPERIENCE, A PLACE INFUSED WITH PARALLEL EXPERIENCES: CULTURAL, RELIGIOUS, SOCIAL, PHYSICAL AND INTELLECTUAL. IT IS A PSYCHOLOGICAL PLACE, BLENDING WITH OTHERS, WHICH IN COMBINATION COMPOSE AN IDENTITY.

THE FLOOR PLANS OF QUEER HISTORICAL FIGURES AND AN ANONYMOUS BOY AND GIRL ARE MERGED AXIALLY ABOUT THE BEDS. IN THIS CONVERGENCE OF TIME AND SPACE A "QUEER" MAZE IS CREATED METAPHORIC OF DIVERSE AND ISOLATED QUEER EXPERIENCES, IN WHICH NEW LANGUAGES AND CODES ARE LEARNED, WHERE ONE FINDS AND PROVIDES ONE'S OWN QUEER SPACE.

A CLOSET/PASSAGEWAY IS CONSTRUCTED OF TRANSPARENT FILM STRIPS WITH IMAGES OF CONTEMPORARY QUEER PEOPLE IN POSITIVE AND LIFE SIZE NEGATIVE IMAGES OF HISTORICALLY SIGNIFICANT QUEERS. IN NEGATIVE, THE IMAGES ACT AS POTENTIAL REALIZATIONS OF THE POSITIVE IMAGES: A CONTEMPORARY QUEER CULTURE INTRINSICALLY DEFINED BY THE ART AND LIVES OF ALL QUEERS IN HISTORY. THIS SPACE ALLEDES TO THE EXPANDING AND CONTRACTING NATURE OF QUEER EXPERIENCE: THE TRANSPARENT AND FALSE SAFETY AND YET THE REALITY OF THE CONSTANT FLUX IN AND OUT OF THE CLOSET.

ROBERT RANSICK & BLAKE GOBLE



for anyone to disavow those meanings, or to displace them from the term's definitional center, would be to dematerialize any possibility of queerness itself.

At the same time, a lot of the most exciting recent work around "queer" spins the term outward along dimensions that can't be subsumed under gender and sexuality at all: the ways that race, ethnicity, postcolonial nationality criss-cross with these and other identity-constituting, identity-fracturing discourses, for example. Intellectuals and artists of color whose sexual self-definition includes "queer"—I think of an Isaac Julien, a Gloria Anzaldúa, a Richard Fung—are using the leverage of "queer" to do a new kind of justice to the fractal intricacies of language, skin, migration, state. Thereby, the gravity (I mean the *gravitas*, the meaning, but also the *center* of gravity) of the term "queer" itself deepens and shifts.

Another telling representational effect. A word so fraught as "queer" is—fraught with so many social and personal histories of exclusion, violence, defiance, excitement—never can only denote, nor even can it only connote, a part of its experiential force as a speech act is the way in which it dramatizes locutionary position itself. Anyone's use of "queer" about themselves means differently from their use of it about someone else. This is true (as it might also be true of "lesbian" or "gay") because of the violently different connotative evaluations that seem to cluster around the category. But "gay" and "lesbian" still present themselves (however delusively) as objective, empirical categories governed by empirical rules of evidence (however contested). "Queer" seems to hinge much more radically and explicitly on a person's undertaking particular, performative acts of experimental self-perception and filiation. A hypothesis worth making explicit: that there are important senses in which "queer" can signify only when attached to the first person. One possible corollary: that what it takes—all it takes—to make the description "queer" a true one is the impulse to use it in the first person.

1. The binary calculus I'm describing here depends on the notion that the male and female sexes are each other's "opposites," but I do want to register a specific demurral against that bit of easy common sense. Under no matter what cultural construction, women and men are more like each other than chalk is like cheese, than rationalism is like reason, than up is like down, or that I is like 0. The biological, psychological, and cognitive attributes of men overlap with those of women by vastly more than they differ from them.
2. A related list that amplifies some of the issues raised in this one appears in the introduction to *Epistemology of the Closet*, pp. 25-26.

Eve Kosofsky Sedgwick, from *Tendencies*, (Duke University Press, 1993)